## Last Night at the Theaters.

"Silver Girl" at the National ferson refuses to fire. It sounds, as written here, as if it were melodramatic, Well Received.

"LANCERS" AT THE BELASCO

Lawrance D'Orsay and Cecilia Loftus Entertain Brilliant Audience, Including Mrs. Roosevelt and Party-"A Fool and a Girl" Creditably Played at the Columbia.

The New National-"The Silver Girl." is a play original in conception; a play of reproach or of bitterness-only York; a play of tense emotional appeal, with a lot of comedy; a play true to life, natural in its dialogue, in which the characters act, talk, and look like real people; a play clean, sweet, wholesome, and entertaining; good to have seen, healthful to the spirit, and showing, above all, that in some such picturesque presentation of phases of true American life lies the large hope of the American drama.

It is hard to think-though compariso thoroughly American, and at the to thank heaven for; that it is American same time so unexaggerated, so wholesome, and so refreshing. In its force Western atmosphere of the dramas that have taken the picturesque West as their theme, but it does not overdo it, and thus spoil it, as so many of these earlier plays have done.

And one thing must be said; and that is that there have been mighty few American plays that show such admirable knowledge of the unities of the drama. such close and careful construction, such and straight; its climaxes are wonders tude of the tense situation,

around mining camps. He has acquired acting.

a mine, "The Silver Girl," which has a practically made his fortune. He has a governess, played by Miss that of the governess, played by Miss that of the governess, played by Miss that of the governess, played by John W. Dean, the searcher for an ideal, although inattention of the audience completely during the whole time she is on the stage. he has married a young girl in Nevada sonality and a voice of such charm that troduced to the audience pretty well uning the whole time she is on the stage. scarce older than his daughter. The four every line she utters is received with inder the influence of liquor, holds the of them have come East, and are settling tense sympathy by the audience. Mr. attention from the first. No fool was in New York when the play opens. To them comes "Chuck" Wilson, Hunter's mining partner—the character that lends the one distinctive touch of the stage—which makes one doubt whether Mrs. West to the play—and lawyers are called the condition of the play—and lawyers are called the condition of the play—and lawyers are called the play—and lawyers are c

the family out. It is early seen that turns to "Chuck" and asks if he does not think that Hargrave is handsome.

ticular. If a man hits from the shoulder—and tells the truth, I don't care how ugly he is. Now, there's Jeff. He's 'bout the best man in the worl', I reckon, but I don't reck'lect him showin' me mo'n nine medals he's took in a beauty show."

The trouble is that Jeff Hunter, in about "God's hills" away out there in Nevada. His young wife, who was a telegraph operator-"because I couldn't learn to be a stenographer," she explains-is in love with the gayety and the life of New York. Hargrave folbut as Hunter says:

"Them roses put me in mind of the people—here in New York. They look all right, an', by Jinks, they are all right; but they are growed too fast, Out home—our flowers come up every season by themselves. We find 'cm in the valleys—and we find 'em in the hills. They are sweet—and simple—and elean just like a worner.

In some dim sort of way, Mrs. Hunter seems to realize what these roses mean as she fondles them, and with a sudden impulse she puts her arm about her sturdy, common husband's neck and

"Oh, take me back to Nevada, Jeff. I'm lonesome for the hills. I'm frightened, and I'm lone-some for the hills."

The second act finds the Western famfly established in their new and luxurithe play. Richard Hunter has fallen in comb has fallen in love with Agnes Huntifully and most adroitly developed. In the meantime Hargrave has been making great headway with Mrs. Hunter. He has been taking her to the opera, her constant companion. She has not quite arrives from the West Chuck Wilson to bring the news that "The Silver Girl" gay life of New York is over for them-finely. The hard task for Jefferson is to break it to his wife. When he does break it to her, it appalls her. She has has meant so much to her, and though Jefferson promises her that it will not solate, and gives him no comfort.

hour before, bound for the West. The children and the young wife are to follow. But Hargrave comes to take her son Hunter. He waits for the couple to ing new lines and a method of quaint-When he first came to New York he had been arrested for carrying two revolvers, and the judge who had fined him had wrapped up the guns on condition that Hunter should not unwrap them until he was out of the State. Jefferson takes them from his bag in the original bundle: "I reckon the jedg'll under-stand," he says. When Hargrave and Mrs. Hunter return, Jefferson faces them and there is a dramatic duel. in which Hargrave misses and Jef-

but it is not; it is fine, simple, and dignified, and it holds the audience in a most intense interest.

The last act shifts to the mountains of Nevada, Through the efforts of Bobby Wanscomb, the two partners have recovered the mine, and fortune is in their grasp. But it is empty to Jefferson. It is in vain that Wilson tries to gloss things

"Chuck! I stood behind that curtain an' I heard his argument—for her. It knifed me—every word of it—an' what he said was nothin' but the damn—hopeless—truth. I had give her all I had—but it wan't enough. She had seen life—an' needed what I couldn't give. For me—the deal was over."

Of course, it was not over, for she omes to him, the governess with her, explaining how the young wife was only a girl still and had lost her head, had A fine intellectual and entertaining been tempted-but had come back, and the treat was offered to the large audience heart-broken man, whose life had been that gathered at the New National The- so empty without her, opens his arms to ater last night to see the new play, "The her, dusty and tired from her long ride Silver Girl," by Mr. Edward Peple. It through the mountains, and not one word of Western characters placed in New open arms, into which she throws herbeautiful hair he says-it is his welcome

"Honey-did you notice-when you come along-

On such a tender note as that the curtain falls and the play is done.
It is a beautifully sympathetic story.

straight, direct, vital. It deals with no intricate problems of right or wrong, of morals or of immorality. It is a clean, operpair story, that reaches the heart in the majority of the case and makes one feel kinder toward humanity and more hopeful of life in gen sons are odious-of a play in recent years | eral. It is a play that one feels inclined genuine, characteristically American, Mr. Peple has done great work!

The presentation of the play leaves "The Lion and the Mouse," but it is is required, and each member is picked, more natural than that play and less The excellent part of Jefferson Hunter forced. It has some of the best of the is well played by Mr. George Fawcett. story writer, and whose name now ap-A man in the prime of life and an actor of wide experience, he has learned adstrength of his quiet acting was worthy the Columbia Theater for the first time of all praise. Scenes that ranting would anywhere. fine, and his facial expression does much feeling for the art of dramatic writing shares with Mr. Fawcett the honors of wealth, comes the "foot." The sister of an exceptionally good collection of pretas this play of Mr. Peple's. Considered the piece as Mrs. Hunter. She plays the the "girl" makes a try for him, but find- ty girls. Mr. Graham, although good, from every point of view, the play is part of a Western-bred girl in an East- ing that his old-fashioned principles have should put a little more ginger in his beautifully built. Its story is told ern environment with rare subtlety and taught him to look upon her like with part. The second burletta is a musical straightforwardly, without circumlocution; no indirectness anywhere. It moves on from beginning to end remorselessly and straightforwardly, the end of the third act, where more force might have added to the verisimiliary to the sact of the sact o

west to the play—and lawyers are called in to draw up the partnership agreement.

One of them is Nathan Hargrave, the other Bobby Wanscomb. Living with the Hunters is Miss Julia Raymond, as governess to Agnes Hunter, the daughter; the daughter; the daughter; the company was most adented by the play the play its full value.

Fanny Ward, in the part of Effic, the girl, also made a decidedly favorable impression. It shares with the play the handicap of too quickly interchangeable coloring, requiring an insight into almost every known emotion of the femtodore the part of Effic, the day of the play the p though in truth she has to straighten all quate, and gave the play its full value lining heart. Miss Word is better to young Mrs. Hunter is taken with Har- desired, and the beauty of the setting of strives for the high peaks of sentiment.

> to be remembered, and Washington is lineation. fortunate in having an opportunity to see American play, the better for having seen.
> HECTOR FULLER.

The Belasco-"The Lancers."

"The Lancers," a military comedy company, was produced at the Belasco fields with the pickers at work. Theater before a brilliant audience, including Mrs. Roosevelt and party.

The play is an adaptation from the Ger-Washington Herald to-morrow morning. lows up his first visit by sending flowers man, and was first produced by Augustin to Mrs. Hunter. They are beautiful, Daly under the title "The Passing Regiment," being afterward presented in Lonthe comedy remains the same, the locale Frederick Brothers and Burns. They are

d'Esterre receiving the colonel, which string of tin cans. among the number being Lieut, Gordon ers, eccentric acrobats of no mean abil-Willoughby, who is instantly recognized ity. They performed difficult stunts with ous New York house. Four love affairs have developed that furnish a lot of the of the host, as the man with whom she tesque parody, "The Nightengale's Courthad fallen in love at first sight at a ship," was clever, and seemed to amuse Parisian boarding school. She attempted the audience. Toby Claude, generally the to recall herself to his recollection, but prize package in the vaudeville grabbag, Both of these love affairs are beau- he has forgotten; and a certain Capt. was somewhat of a disappointment Cecil FitzHerbert also comes with the Miss Claude is a delightful comedienne regiment, and falls instantly in love with her, thus furnishing the basis of the major part of the comedy. The whole play is an argument in favor of the basis of the basis of the major part of the comedy. The whole basis of the major part of the comedy. The whole basis of the basis of the major part of the comedy. The whole basis of the basis of the major part of the comedy. The whole basis of the major part of the comedy. The whole basis of the major part of the comedy. The whole basis of the major part of the comedy. The whole basis of the major part of the comedy. but he has gone very far. Suddenly, there lasting effects of love at first sight, this played too loudly for Toby's small voice, conclusion being vindicated by the happy and her feature song, "Mr. mine has been jumped, and that practically Jefferson Hunter is ruined unless he can re-establish himself. It is Hargrave's doing, of course! The boy and the girl take the bad news—the news that all the gay life of New York is over for them—

Cometh Not." "The Vocace Man." and the second act is almost entirely devoted to musical interpolations of pleasing quality, rendered by Miss Loftus, Mr. D'Orsay, and company, the most effective being "If Love are gorgeous. Lind also had trouble with the explosion of the affair. The second act is almost entirely devoted to musical interpolations of pleasing quality, rendered by Miss Loftus, Mr. D'Orsay, and company the most effective being "If Love are gorgeous. Lind also had trouble with the explosion of the affair. The second act is almost entirely devoted to musical interpolations of pleasing quality, rendered by Miss Loftus, Mr. D'Orsay, and company the most effective being "If Love are gorgeous. Lind also had trouble with the explosion of the affair. The second act is almost entirely devoted to musical interpolations of pleasing quality, rendered by Miss Loftus, Mr. D'Orsay, and company the most effective being "If Love are gorgeous. Lind also had trouble with the explosion of the affair. The second act is almost entirely devoted to musical interpolations of pleasing quality, rendered by Miss Loftus, Mr. D'Orsay, and company the most effective being "If Love are gorgeous. Lind also had trouble with the explosion of the affair. The second act is almost entirely devoted to musical interpolations of pleasing quality, rendered by Miss Loftus, Mr. D'Orsay, and company the most effective being "If Love are gorgeous." conclusion of the affair. The second act dragged in consequence. Lind? He is a Cometh Not," "The Voodoo Man," and the orchestra. Harry Burgoyne, in the "The Fairies," by Miss Loftus, and role of a coster singer, was pleasing. "Capt. D'Arcy," by Mr. D'Orsay. At the close Miss Loftus spoke a dainty little "My Old Dutch," was excellent, while ter," with a strong cast, will be seen for

be for long, that he will soon make mon-ev enough to come back, she is discon-Leftus finds the character of Lonia Iva-to lock upon, but their act is neither new to lock upon, but their act is neither new the greatest opportunity of her career. The noff, a spirited Russian girl, very much nor startling. Being first on the bill, they the greatest opportunity of her career. end of the second act finds her facing what Jefferson has to—

"A cabin in the hills! After this! Good God I love, and although almost dissuaded by They rolled over played dead, drank milk."

Suited to her temperament. She believes forming Bears would probably please in Washington on January 16, 1899, as Sue Hardy in "The Rev. Griffith Daventone". They rolled over played dead, drank milk. "A cabin in the hills! After this! Good God, I love, and although almost dissuaded by her hero's indifference, and determining to teach him a lesson, she at least harks and ate sugar.

I love, and although almost dissuaded by her father, the late James A. Herne. Later she played The third act shows the same house back to her heart's first prompting, and the next morning. Jefferson Hunter and succeeds entirely in winning his entire Chuck Wilson have left the house an affections. The idea is very clearly set

to the opera, and it is determined that after the opera she is to elope with him to Europe—and luxury, rather than "a dandyish English officer, with slow movcabin in the hills." The subway train is ing humorous propensities, yet with the out of order and the two men miss their element of true manhood underneath it train and return to the house. In the all. Despite the atmosphere of samemeantime the governess has overheard ness which accrues to Mr. D'Orsay's imthe plan of eiopement and informs Jeffer- personation, he has a droll way of speak-

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together always compel the auditor to a member of the Purnell company. yield in a humorous sense.

as Col. Trevanion, who contributes convincing acting power and splendid physique, and Mr. Hubert Harlen as Surgeon Sparling. Mr. Ben Field contributes a character sketch full of unctuous com-edy as Dr. Crystal, and Mr. Fred Taylor, as Mr. d'Esterre, and Mr. Arthur Lawrence, as Mr. Marsh, are likewise very

The women of the cast are capable in portraying subsidiary parts, most of the action being sustained by the men, with Miss Loftus' assistance. The list includes Miss Ida Darling, as Mrs. d'Esterre; Miss Phoebe Coyne, as Mrs. Marsh; Miss Elleeen Anglin, as Ruth Fellows, and Miss Lolita Roberts, as Nina Marsh.

Like all of the comedies which appeared at the same period, the lines of this play are remarkably bright and witty, with consistent but not strenuous action, and always with some basis lack for twenty years or more certainly produces enjoyable results; in fact, if a would undoubtedly be more pleasing than in the majority of the cases where we

"A Fool and a Girl" at the Columbia Theater.

Mr. James K. Hackett, to whom is due much that is creditable to our stage, has it might remind one of Charles Klein's nothing to be desired. Only a small cast unearthed and placed confidence in a new playwright, David Wark Griffin, who has the hero and heroine to pass through heretofore enjoyed some fame as a shortmirably the value of repression, and the Girl," which was produced last night at who has won her favor.

inevitably have spoiled he got full poetic Mr. Griffin has laid his play in Califorvalue out of by his fine reserve. His voice is wonderfully sympathetic and amid the drabs and hangers-on of the "Bull Pup" Cafe. The "girl" is the day. "A gay Old Boy," a clever farce speaks. From beginning to end it was a masterly performance. Miss Jane Oaker into the cafe, flushed with new-found booked by Frank Graham, who also heads the company, and is supported by and straight; its climaxes are wonders of ingenuity, and the poetic feeling displayed throughout lends the play a literary quality that insures its acceptance at the hands of the American people.

The story of the play is simple. Jefferson Hunter is a middle-aged man who has lived most of his life in Nevada around mining camps. He has acquired

Scenically, the play is all that can be earlier and lighter scenes than when she grave, though it is conveyed in a subtile the last act evoked applause before ever the night peaks of sentiment. In studies of art, was easily the hit of the evening, being by far the best work way. After the lawyer has gone, she a line was said. "The Silver Girl" is a play that is bound the part will work wonders with its de-

it thus early in its career. It is a fine clever roles in the woman of the streets who sacrifices her all for her little sister, and the balance of the cast, in-cluding Frank Wunderlee, as Mike De-shows. hota, and Helen Greene, as Mrs. Kelly, is an admirably selected one, and needs very little further training to work to with musical interpolations, with Law- gether harmoniously. The scenery and and his servants, is always thinking rance D'Orsay and Cecllia Loftus in the accessories are most attractive, especialleading roles, supported by an excellent ly beautiful being a view of the hop

A closer and more complete analysis

Chase's-A Good Vaudeville Bill. The hit of the bill at Chase's this don as "Our Regiment." The essence of week is the comedy and musical act of only being changed; in the first instance accomplished musicians, and they re-

the scenes being laid at Newport, and in ceived well deserved applause from the and clean-just like a woman. An' that's the way the present case the episodes occur in usual Monday dare-you-to-make-me-laugh audience yesterday afternoon. Their act The opening of the story finds the ro- is one of the best of the kind seen here mantic old French town all expectant this season, the comedy being clean, over the arrival of the Seventeenth Lan- without the usual slap-stick horse play, cers, a crack regiment, en route through and the music very good. Their trio on the colony, The officers are quartered as panels of musical glass was a distinct guests with the prominent citizens, M. novelty, as was Frederick's solo on a necessitates the presence of the staff, Entertaining were the Permane Broth

of the drama.

The spoke a dainty little his "Country Polka" song was roundly applauded. Fred and Anne Pelot worked night at the New National Theater. It Aside from her vocal attainments, Miss hard as jesting jugglers. Annie is good is described as being an elemental play

"Black Beauty," by the vitagraph, brought the performance to a close.

The Majestic-"Sapho." Before one of the largest audiences of the present engagement, Katheryn Pur-

nell appeared as the heroine of Alphonse Daudet's celebrated play, "Sapho," at the Midsummer Night's Dream," Majestic Theater yesterday afternoon. Miss Purnell has been seen in many roles of more or less notice, but it is and has created several other important doubtful if she has appeared to a better advantage than she does as Fanny Le Grand, the Parisian Bohemian. Her act- forceful actors on the American stage, ing was of high order. The story of such as Dorothy Dorr, Grace Filkins, Mathe play is so well known to all classes thilde Cottrelly, Anna Johnston, Gertrude of theater goers that the story needs Doremus, Helen Graham, Bruce McRae, no retelling here, save that the production was complete in every respect, with the exception of the staircase scene, which so many critics condemned on the

ness in carrying out the action which the ability that is to be expected of

Franklyn' Munnell made an excellent The cast is truly remarkable for the Jean Gaussin, investing the part with The cast is truly remarkable for the number of handsome men on the list, who not only have the advantage of fine physical aspects, but also have the virtue of acting power and the art of effective elecution. Principal among them is Mr. A. V. Van Buren, appearing as Lieut Gordon Willoughby He carries to the carries and Gaussin, investing the part with a manly stage presence and a well-modulated voice. Jeff Murphy had a splendid opportunity to display his histrionic abilities as Bechelette, which he did in a manner that is above criticism. Harry Bewely, as Uncle Cesaire, had a comedy the carries are the control of the control of the carries are the control of the control of the control of the carries are the control of Lieut. Gordon Willoughby. He carries his role with distinction, and is espensively and was well suited to his peculiar style of work, and was roundly appeared by the carries of the carri cially strong in the crucial closing plauded. Miss Madeline Delmar has a scene. Others are Mr. Wilfred North, better role than she has had this seaplauded. Miss Madeline Delmar has a son. Miss Delmar possesses youth and beauty and withal a goodly amount of dramatic talent, but has seldom had an opportunity to appear to any great ad Her portrayal of the unfortunate Alice Dore was excellent. Miss Bessie Davis was all that is to be expected of as Aunt Divonne. Stanley James, Florence Hamilton, Arthur Pickens, Helen Hyle, Al Roberts, and Luther Hale were cast in minor roles and gave excellent support. The specialties that take the place of

the tedious waits between the acts are fast becoming popular. Harry Bewely, Fanny Fisher, and Helen Hyle contributed to the amusement during the in

Melodrama at the Academy. "From Sing-Sing to Liberty," a sensational comedy melodrama, in four acts. of sentiment underlying the whole. The by Harry Clay Blaney, with "Cunning," entire piece is clean and satisfying in a the great jail breaker, as the special at-lighter sense, and in this case, a harking traction, proved to be a regular Blaney play, full of sensationalism and high few more of those sterling old comedies flown sentiment at its opening last night few more of those sterling old comedies flown sentiment at its opening last night were resurrected under such favorable au- in the New Academy, and greatly pleased and 820 13th street nw, between 6:30 spices as the present one, the result the usual big audience which filled the house from top to bottom.

The play is written to exploit Mr. Cunings' ability to extricate himself from andcuffs, straight-jackets, packing cases, and, in fact, he claims that locks, bolts, and bars are unable to hold him in captivity against his desire.

There is a story of intense heart-intermany thrilling scenes before finally reaching happiness as a result of the loyalty pears as the author of "A Fool and a and belief of a loving woman in the man

> The Gayety-"The Casino Girls.", Beginning with the afternoon performance, The Casino Girls played to two capacity houses at the Gayety yester-

money. They meet in the hop fields of Goldie, Tom Noland, Lillian Washburn,

The added attraction of Mile, Lorraine in studies of art, was easily the hit of tough and prizefighter of Mr. Jack Ir-Alison Skipworth has another of her win was received with much applause.

MISS HERNE HAS NEW ROLE.

Actress Who Made Debut Here Leads "The Step-Sister."

Washington will be particularly interested in watching the success of "The Step-Sister," the new play by Charles Klein, author of "The Lion and the Mouse," "The Auctioneer," and "The Music Master," because the leading female role in this latest of American dramas will be played by a young woman who started her career in this city. She is Miss Chrystal Herne, who dur-

ing the early part of the summer played the leading roles with the stock company



Miss Chrystal Herne, With Charles Klein's Newest Play, "The Step-

at the Belasco Theater. "The Step-Sia-Jane Cauldwell in "Sag Harbor," and af ter the death of her father appeared in

She was with E. H. Sothern in "If I Were King," and as the Player Queen in "Hamlet." She was also Dearest in a special revival of "Little Lord Fauntle Hippolyta with Nat Goodwin in "A woman with Arnold Daly in the George Bernard Shaw plays, with H. B. Irving,

The cast that will be seen with "The Step-Sister" includes some of the most Frederic De Belleville, Ralph Delmore John Findlay, George A. Wright, William Sampson, and others.

Phone Main 3300 When You Return. grounds of immorality. The piece is sumptuously mounted, and the actors went through their different roles with phone Main 3300.

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